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PORTRAIT OF SIR THOMAS LAWRENCE BY HIMSELF
ROYAL ACADEMY, LONDON

Sir Thomas Lawrence was an exceedingly handsome man, possessed of marked powers of fascination. Not above medium height, his figure was graceful and his presence striking. His features were regular, his eyes speaking, his voice low and musical in tone, and his manners polished and courtly. The portrait here reproduced is from an unfinished painting by himself in the Royal Academy, Burlington House, London.

Sir Thomas Lawrence

BORN 1769: DIED 1830
ENGLISH SCHOOL

COSMO MONKHOUSE

'DICTIONARY OF NATIONAL BIOGRAPHY'

SIR THOMAS LAWRENCE was born in Bristol, England, on May 4, 1769, and was the youngest of sixteen children, most of whom died in infancy. His father was the son of a Presbyterian minister, and had been well educated, and articled to a solicitor; but when his articles had expired he preferred idleness and verse-making to the pursuit of his profession. During a varied career he was at different periods an actor and a supervisor of excise, and made a runaway match with Lucy, daughter of William Read, vicar of Tenbury and rector of Rocheford. He had sunk to be the landlord of the White Lion, in Broad Street, Bristol, when his son Thomas was born. This venture not prospering, he removed in 1772 to the Black Bear Inn at Devizes, at that time a favorite resting-place of the gentry on their way to Bath. Here the precocious talents of his youngest son soon formed a notable feature of the entertainment provided for his guests. The father taught him to recite passages from Pope, Collins, and Milton, standing on a table before his customers. Thomas, moreover, developed early an astonishing talent for drawing, so that when he was but five years old his father usually introduced him to his visitors with "Gentlemen, here's my son. Will you have him recite from the poets or take your portraits?" Apart from these accomplishments, he appears to have been a boy of spirit, fond of athletic games, with a passion for pugilism.

The earliest portraits of which there is a distinct record are those of Mr. and Mrs. (afterwards Lord and Lady) Kenyon, which were drawn in 1775, the lady in profile, because, the child said, "her face was not straight." About this time Thomas was sent to his only school, at "The Fort," near Bristol, which was kept by a Mr. Jones. With the exception of a few lessons in French and Latin from a dissenting minister in Devizes, this was the only regular education he received; but it would appear from an anecdote related of him in mature life that he had some acquaintance with Greek.

Notwithstanding the gentlemanly manners of the father, who was always fashionably dressed, and the astonishing talents of his beautiful boy, with his bright eyes and long chestnut hair, the Black Bear did not succeed much

better than the White Lion, and when Lawrence was ten years old, or a little more, the family left Devizes. . . . Before this he had been taken to Lord Pembroke's at Wilton, and to Corsham House, the seat of the Methuens, where he was permitted to study some copies of "old masters," of which he made imitations at home, apparently from memory. He was also taken to London when about ten years old and introduced at several houses where he displayed his talents.

From the time they left Devizes young Lawrence's pencil seems to have been the main support of the family. After successful visits to Oxford, where he took the likenesses of the most eminent persons of the university, and to Weymouth, the Lawrences settled at Bath, to their great benefit. There Thomas soon became recognized, not only as a prodigy, but as an artist of taste and elegance, and his price was soon raised from a guinea to a guinea and a half. His portraits were mostly half life-size and oval, and executed in crayons. One in pencil of Mrs. Siddons as Zara, and another of Admiral Barrington, were engraved, and the same honor was paid later to another drawing, of Mrs. Siddons as Aspasia.

To his attractions as an artist and a reciter were added those of personal beauty and agreeable manners. The beautiful Duchess of Devonshire patronized him, Sir H. Harpur wished to adopt him as a son, and William Hoare, R. A., proposed to paint him as a Christ. His studio, before he was twelve years old, was the favorite resort of the beauty and fashion of Bath. He had, nevertheless, an inclination for the stage, as a readier means of assisting his family; but this his more prudent father adroitly contrived to divert.

At the house of the Hon. Mr. Hamilton, Lawrence copied (in crayons on glass) some copies of 'The Transfiguration' of Raphael, 'The Aurora' of Guido Reni, and 'The Descent from the Cross' of Daniele da Volterra, and in 1784 he obtained a premium of five guineas and a silver palette for the first of these from the Society of Arts in London.

In his seventeenth year Lawrence began to paint in oils. One of his early efforts in oil-colors was a 'Christ bearing the Cross,' some eight feet high, and another was a portrait of himself, which was more successful. So satisfied was he with these first attempts that he wrote to his mother that "excepting Sir Joshua, for the painting of a head I would risk my reputation with any painter in London." This letter is dated 1786, and appears to have been written from London; but the following year is that given by his chroniclers for his migration from Bath to the metropolis, where he took handsome apartments in Leicester Square.

Lawrence's father now purchased, with a legacy left to his daughter Anne, a small collection of stuffed birds and curiosities, then being exhibited in the Strand, and added thereto some of his son's works. But this, like his father's other ventures, proved a failure, not even paying its expenses. . . .

Soon the apartments in Leicester Square were given up, and a house taken in Duke Street, where the whole family were reunited. Lawrence removed his studio to 41 Jermyn Street, and in September, 1787, entered the schools of the Royal Academy. His drawings of 'The Fighting Gladiator' and 'The

Apollo Belvedere' distanced all competitors, but he did not contend for the medal. He obtained an introduction to Sir Joshua Reynolds, and took with him his portrait of himself in oils before mentioned. Reynolds examined it carefully, and, recommending him to study nature rather than the old masters, gave him a general invitation to visit him, of which Lawrence availed himself.

Among other artists with whom he associated at this time were Joseph Farington, Robert Smirke, and Henry Fuseli; while his beauty, manners, and talent for reciting poetry soon gained him a welcome in high society. His professional position steadily progressed. Among the list of his portraits given by his biographer, Williams, as executed prior to or immediately after coming to London, are found the names of such patrons of the arts as Lord Mulgrave and Mr. Locke of Norbury, and a long list of the nobility, including the Duchess of Buccleugh, the children of Lord Melbourne, and Lord Abercorn. The names of the Prince of Wales and the Dukes of York and Clarence are also there, and the Royal Academy catalogue of 1789 shows that he had at that time obtained court patronage. . . .

Lawrence now moved his studio from Jermyn Street to 24 Old Bond Street, and in 1791 his portraits were varied by 'Homer reciting the Iliad,' and in 1792 a portrait of George III. marked his progress in royal favor. The presence in the same exhibition of a portrait by Hoppner of the Prince of Wales showed the rival positions which the two artists were henceforth to occupy till the death of Hoppner, in 1810.

Lawrence so pleased George III. that he endeavored to procure his election as an associate in 1790, when the artist was only twenty-one years old, or three years under the age required by a rule which had been sanctioned by the king himself. Lawrence was elected, on November 10, 1791, a supplemental associate—an irregular honor which no artist has since enjoyed.

The royal favor was still more strongly employed in the following year, when, on the death of Reynolds, Lawrence was appointed principal portrait-painter in ordinary to the king. The appointment was immediately followed, if it was not preceded, by a commission for portraits of the king and queen, to be presented to the Emperor of China by Lord Macartney. Lawrence was now also elected painter of the Dilettanti Society, which, in order to grant him membership, abrogated its rule that all members must have passed the Alps. . .

In February, 1794, he was elected a Royal Academician, an honor which was immediately followed by an increase of influential patronage and another change of address, this time to Piccadilly, opposite the Green Park. Not satisfied with a reputation as a portrait-painter, he now nerved himself for a great effort in the poetical line, and chose 'Satan calling his Legions' for his subject. But the 'Satan,' now in the possession of the Royal Academy, showed clearly that the "grand style" was beyond the reach of the artist. . . . In this same year Lawrence achieved a less doubtful success by a portrait of Mrs. Siddons. It was in this year also that he lost both his parents, to whom he was greatly attached.

After the 'Satan' Lawrence did not attempt another picture of pure imagination, but contented himself with portraiture, with now and then a picture

which he called "half history," representing John Kemble in different characters. The first of these was 'Coriolanus at the Hearth of Aufidius,' which was followed by 'Rolla,' 'Hamlet,' and 'Cato.' . . .

By the death of Hoppner, in 1810, Lawrence was left without a rival. He moved from Greek Street, where he had lived since 1798, and took a house in Russell Square, where he remained till his death. His prices were now raised, — the smallest size canvas from eighty to a hundred guineas, and full lengths from two hundred to four hundred guineas apiece.

In 1814, if not before, the favor of the prince regent began to descend upon him. Lawrence had taken advantage of the peace to proceed with other English artists to Paris to see the pictures which Napoleon had brought together in the Louvre from every quarter of Europe, but he was recalled by the prince to paint the portraits of some of the allied sovereigns, their ministers and generals, then assembled in England. Their stay was too short for Lawrence to complete his task, but the next year's Academy showed that he had not been idle, for it contained his portraits of Prince Metternich, the Duke of Wellington, Blücher, and Platoff.

On April 22, 1815, Lawrence was knighted by the prince regent, who assured him that he was proud in conferring a mark of his favor on one who had raised the character of British art in the estimation of all Europe. . . .

In 1817 Lawrence (now Sir Thomas Lawrence) was sent by the prince regent to Aix-la-Chapelle—where the powers of Europe were assembled in congress—in order to complete the series of portraits which now hang in the Waterloo Gallery at Windsor. He was allowed a thousand pounds a year for contingent expenses and paid his usual price for the portraits. A portable wooden house with a large painting-room was also specially made for him. It was to be sent out and erected in the gardens of the British ambassador, Lord Castlereagh. It arrived too late, but its place was well supplied by part of the large gallery of the Hôtel de Ville, which was fitted up for his painting-room by the magistrates of the city. At Aix-la-Chapelle he painted the Emperors of Russia and Austria, the King of Prussia, Prince Hardenburg, Count Nesselrode, the Duc de Richelieu, and other distinguished persons. He then proceeded to Vienna, where he painted the Emperor of Austria again, Prince Schwarzenberg, Count Capo d'Istria, etc. Here a still more magnificent chamber was allotted to him for a painting-room, and he records with much satisfaction the friendly reception given him by the leaders of Viennese society.

At Rome apartments in the Quirinal were allotted him, with servants, a table, and a carriage. Here he painted two of his finest portraits, Pope Pius VII. and Cardinal Consalvi, and repainted his portrait of Canova, which he presented to the pope. Great admiration was excited in Rome at these and his other works, and he was looked upon as another Raphael. . . .

When Lawrence again arrived in England it was to receive fresh honors. During his absence George III. had died, and also Benjamin West, the president of the Royal Academy. George IV. continued his appointment as principal portrait-painter in ordinary to his Majesty, and on the evening of his re-

turn the Royal Academy elected him president. The king, in giving his sanction to the election, presented him with a gold chain and a medal of himself, inscribed "From His Majesty George IV. to the President of the Royal Academy." In the catalogue of the Royal Academy for 1820 he was able to add to his honors "Member of the Roman Academy of St. Luke's, of the Academy of Fine Arts at Florence, and of the Fine Arts at New York."

Lawrence had now reached the summit of his profession, and attained a fame which increased rather than diminished during the next and last ten years of his life—a period marked also by equal activity and skill. The favor of the king continued with him to the end. In 1825 he was sent by George IV. to Paris to paint the portraits of Charles X. and the dauphin, and his Majesty subsequently allowed him to wear the cross of the Legion of Honor, which was conferred on him by the French king. Other minor honors in the shape of diplomas from the academies of Bologna, Venice, Vienna, Turin, and Copenhagen fell upon him. He was also created a D. C. L. of Oxford, and was a trustee of the British Museum. Nothing could apparently exceed his prosperity. He lived in a fine house, which was a perfect museum of art treasures, and included the finest collection of drawings by the old masters ever made by a private person; he held every distinction which could fall to one of his profession, and was courted by the highest society scarcely less as a man than as an artist. Yet, notwithstanding all this, he was never free from anxiety or the necessity for continual labor. As a boy he hampered himself by allowing his father £300 a year, and signing a bond on his behalf; but since the death of his parents he had made large sums of money, yet he had managed his affairs so ill that at sixty years of age he was still continually harassed by his pecuniary obligations.

On January 7, 1830, after a few days' illness, he died, of ossification of the heart, and was buried with many honors in St. Paul's Cathedral, London.

When Sir Thomas Lawrence's estate was realized it was found to be no more than sufficient to meet the demands upon it, but £3,000 was produced by an exhibition of his works at the British Institution, and this sum was devoted to the benefit of his nieces.

Lawrence no doubt spent much money on his collection of drawings, but he lived simply and entertained little, and he may be believed when he says: "I have neither been extravagant nor profligate in the use of money. Neither gaming, horses, carriages, expensive entertainments, nor secret sources of ruin from vulgar licentiousness have swept it from me." But he began early in life to anticipate his income, and when he had money in hand would lend it or give it away with lavish or thoughtless generosity. But if Lawrence was a bad hand at keeping money, he was very accomplished in the art which, when combined with professional skill, chiefly enables a portrait-painter to make a fortune—the art of a courtier. The desire of pleasing was bred if not born in him, and from the time he penciled his father's guests in the Black Bear at Devizes till his death he never lost a sitter by an unflattering likeness. Nor did he fail to make use of any of the advantages with which nature had endowed him. Though not tall (he was under five feet nine), his beautiful face, active figure,

agreeable manners, and fine voice were not thrown away upon either lords or ladies, emperors or kings. . . .

Though shining in society, Sir Thomas Lawrence was not a sociable man. Among his many male friends he had few if any who could be called intimate. To John Julius Angerstein, "his very first friend," as he calls him, who had early in life helped him with a very large loan, to Joseph Farington, R. A., to Lysons, the antiquarian, to Fuseli, and the Smirkes, to Hamilton, West, Westall, Thomson, Howard, Flaxman, and other artists, he was no doubt attached, but he reserved his confidence for the ladies. The bulk of his published correspondence is addressed to ladies—to his sister Anne, to Mrs. Boucherette, the daughter-in-law of Mr. Angerstein, to Miss Harriet Lee, the author of 'The Canterbury Tales,' etc., to Miss Crofts, and to Mrs. Wolff, the wife of a Danish consul. . . .

Lawrence was a flirt throughout his life, always fancying that he was in love and was causing many flutterings in female hearts. "He could not write a common answer to a dinner invitation without its assuming the tone of a *billet-doux*; the very commonest conversation was held in that soft low whisper and with that tone of deference and interest which are so unusual and so calculated to please."

But all his flirtations were innocuous, with one exception. Even his friends could not defend his conduct towards the two daughters of Mrs. Siddons. To them and them only he proposed marriage, transferring his affections from one to the other. They were both delicate and died shortly afterwards, and Mrs. Siddons, who had been one of the best of his friends since his childhood, refused to see him again. This sad story is confirmed by Fanny Kemble, the cousin of the Misses Siddons, who was herself one of the latest objects of his adoration, and owns to having felt something of the "dangerous fascination" of the old flirt.

Lawrence must be acquitted of any intentions dishonorable or unkind. If his character was of no great depth, he was always kind-hearted and generous to his family, his friends, and his servants. Though solicitous for his own advancement in the world, he never disparaged his rivals, young or old, and to young students he was ever ready with advice and commissions.

The Art of Lawrence

LORD RONALD SUTHERLAND GOWER

'SIR THOMAS LAWRENCE'

FOLLOWING closely upon the three English masters of the eighteenth century—Reynolds, Gainsborough, and Romney—Lawrence at once stepped into the position of the foremost portrait-painter in England, a position he maintained until the day of his death. Like the greatest artists that the world has ever seen, he expressed the spirit of his age in his portraits; and if that age was somewhat lacking in picturesqueness, Lawrence's talent receives an added luster from the fact that he has given us the loveliest women and the

most important men of his time with a fidelity, a consummate art, and an acute perception of character that the mere vagaries of fashion can neither conceal nor trammel. . . .

That his fame underwent a marked decline during the half-century after his death in England cannot be doubted; but within the last few years a reaction has set in, which is tending to place him again in the forefront of our greatest portrait-painters. This is the case in France—more so, apparently, than in England. . . .

Both as a man and as an artist Lawrence was impressionable, and in his work was entirely influenced by the spirit of his period, a period of affectation that frequently bordered upon vulgarity. If his art in portraiture had been genius instead of talent of the highest order, he would have created a public taste instead of slavishly following that set by the court and society of his day. As it was, his work was the ultimate expression of the "curtain and column" school of portraiture, and his success set a fashion that was followed for years afterwards by innumerable portrait-painters. These, in imitating the style, missed the spirit and perception by which Lawrence, trammelled as he was by the absurdities of dress and conventionality of attitude and surroundings, was enabled to place upon his canvases some suggestion of the actual identity of his sitters. And it was not until the advent of George Frederick Watts and Sir John Everett Millais that the effects of the imitation of the obvious points of Lawrence's style finally disappeared from English portraiture.

Lawrence's chief defect was that he turned his art too much into a trade; he would have attained a far higher position had he contented himself with painting half the people he did, and his name would have stood on a higher pinnacle in the Temple of Fame. During the last twenty years of his life he painted but little more, as a rule, than the face of his sitter, the rest of the picture being completed by his pupils, or rather his assistants. Another of his defects was his ruling passion to be the leading portrait-painter of his day; and in order to maintain that place he sacrificed care, finish, and quality, to quantity. It is owing to these defects that we find so many unsatisfactory portraits from his too prolific brush.

These are grave failings; but on the other side his great merits are incontestable, and weigh the scale in his favor. Where, except among the very greatest of those whose fame chiefly rests on their excellence in the art of portrait-painting—such giants as Titian, Rubens, Rembrandt, Velasquez and Van Dyck, Reynolds and Gainsborough—can finer work be shown than in such astonishing likenesses as those of Lawrence when at his best? And the master must be judged by his master-works. His style, when once he had adopted it, had the great merit of being a style of its own, of much refinement and excellence in drawing, although his work was perhaps too smooth in technique and somewhat affected in feeling. His paintings have lasted, whereas those of many of his contemporaries are mere wrecks and shadows of their former selves; for he attempted no experiments in glazings and pigments, as was Sir Joshua's wont, and his pictures are, as a rule, as fresh as when they were painted a century ago.

T. DE WYZEWA

'GAZETTE DES BEAUX-ARTS' 1892

LAWRENCE'S portraits show that he gave too much thought to fashion—a dangerous habit. But if they seem to a superficial observer to be now somewhat out of style, there is in his work, beneath the surface, a fundamental quality which will never pass out of fashion, but will always be appreciated by those who love painting. For although his portraits show us people dressed in a way that to-day strikes us as absurd, although the settings of his figures, to say nothing of their attitudes and expressions, often seem to us ridiculous, they are nevertheless the work of a *painter*. We feel that they embody the vision of a painter's eye; that in their drawing and their color they reveal a painter's hand, and that in their faces there is a vitality which none but a painter's soul could have conceived and rendered.

No other English portraitist has possessed in so great a degree nor so innately as did Lawrence the essential gifts of a painter—that combination of qualities purely pictorial which go to make up the painter's craft. Reynolds had infinitely more knowledge and taste; Gainsborough was far more of an artist and a poet; even Romney had a more delicate perception of elegance, and Hoppner a greater depth of expression. But Lawrence was more truly a *painter* than all of these put together; he had a truer feeling for the living qualities of flesh, for the intrinsic harmony of lines and colors. He was, strictly speaking, more of a painter than any since the days of Rubens.

This is why all lovers of painting have cared for his work. Eugène Delacroix, to cite but a single instance, regarded Lawrence with an admiration akin to that which he felt for the greatest masters. He recognized in him "a true painter," a man for whom a beautiful red had a value peculiar to itself, and that was sufficient in his eyes to pardon his lack of imagination, the sameness of his compositions, and the too often conventional character of his expressions.—FROM THE FRENCH

EUGÈNE DELACROIX

'REVUE DE PARIS' 1829

BY reason of the vast number of his works Lawrence reminds one of those astonishingly prolific old painters whom we are accustomed to think of as living apart in their studios, exempt from all the cares and complications of the outside world, their fame resting solely upon their artistic achievement. But although Lawrence's talents are great enough to justify his withdrawal from the world, he is, as a matter of fact, quite as much a finished courtier as he is a great painter. It is no doubt owing to this fact that his personages have that noble air, that distinguished bearing, that he knows so well how to impart to them. His art is influenced by habits of refinement and by intercourse with the aristocracy. It is most surprising that he should have accomplished so much, for, notwithstanding the apparent ease of his style of painting, nothing could be more conscientious than is his work. His pictures, which look as if they had been painted off-hand, so alive and animated is their style, are studied with scrupulous care in order that certain characteristic traits may be accurately reproduced; and therein is where Lawrence excels, where he is assuredly without an equal.

The old masters were afraid to put life into their portraits by the representation of fleeting passions, and in this reticence they showed their wisdom. They painted only serious faces, simple and tranquil attitudes, and never portrayed those objectionable inspired expressions, nor those smiles which haunt one in some ridiculous portraits whose venerable originals have been for centuries lying in their tombs. . . .

With exceptionally happy skill Lawrence avoids the rigidity of certain masters without falling into the lackadaisical graces of a more recent day. His personages really live; they look as if they could walk and move about. He catches the most delicate shades of sadness or of gaiety in a face; and yet this is but a part of his gift, for a most picturesque setting lends admirable relief to these lifelike heads.

Lawrence may be reproached with sometimes carrying to the point of affectation a search for piquant and surprising contrasts; but in the midst of his most surprising flights of fancy he captivates us, and we find ourselves irresistibly drawn to his work. A picture by him is like a diamond which shines by its own brilliancy no matter where it may be, eclipsing all about it. Granted that his effect is gained by exaggerated methods; granted that he is capricious in the choice of his colors; all the same, his picture catches the eye, it charms the fancy, and not at the expense of the delicacy and accuracy of its drawing, which in his heads is beyond compare.—FROM THE FRENCH

R. AND S. REDGRAVE

‘A CENTURY OF PAINTERS’

HAYDON said that “Lawrence was suited to the age, and the age to Lawrence. He flattered its vanities, pampered its weakness, and met its meretricious tastes. His men were all gentlemen with an air of fashion, and the dandyism of high life—his women were delicate but not modest—beautiful but not natural, they appear to look that they may be looked at, and to languish for the sake of sympathy.” Opie had made a similar remark, but far more tersely. “Lawrence,” said he, “made coxcombs of his sitters, and his sitters made a coxcomb of Lawrence.” It must be allowed that many of his faults arose from his courteous weakness to his sitters; they lived and moved in the atmosphere of fashionable life, then far more exclusive than at present, and he submitted to their dictation. Something also must be attributed to his overtaxed powers, which obliged him to give over much of the making-up of his pictures to his assistants; backgrounds and even hands were intrusted to them, and the numerous repetitions of public portraits which were called for were necessarily the almost entire work of the Simpsons, father and son, Pegler, and others, who were in Lawrence’s constant employment. . . .

Wilkie, in his remarks on portrait-painting, gives us an insight into Lawrence’s practice of the art. He says: “He wished to seize the expression rather than copy the features. His attainment of likeness was most laborious. One distinguished person, who favored him with forty sittings for his head alone, declared he was the slowest painter he had ever sat to, and he had sat to many. He would draw the portrait in chalk, the size of life, on paper; this occupied but one sitting, but that sitting lasted nearly one whole day. He next trans-

ferred this outline from the paper to the canvas; his picture and his sitter were placed at a distance from the point of view where, to see both at a time, he had to traverse all across the room before the conception which the view of his sitter suggested could be proceeded with. In this incessant transit his feet had worn a path through the carpet to the floor, exercising freedom both of body and mind; each traverse allowing time for invention, while it required an effort of memory between the touch on the canvas and the observation from which it grew."

Thus we see that the happy facility with which, as a boy, he had been able to seize the likeness of individuals had left him; or his knowledge of the difficulties and sense of the perfection of art had induced in him patient effort and continuous repetition. This practice, in important pictures, was carried even into the accessories and subordinate parts. It used to be told that for the legs alone of the small portrait of George IV. seated on a sofa, the king gave Lawrence nearly twenty sittings; but then his Majesty is said to have had very fine legs, and the painter, in his Majesty's opinion, did not do them justice.

Nevertheless, Lawrence had many facile methods of giving the appearance of labor where the work was really slight; thus the texture of his furs was rendered by a dexterous handling of the scrubby hog tool, which often produced the sense of imitation more exactly than the most labored execution. He was once reproached that he resorted to tricks in painting, and this habit of splitting up his brush given as an instance; but he retorted with justice that if his method gave as true an imitative appearance of fur as could be obtained by the laborious process of painting it hair by hair, it was equally satisfactory and far more painter-like. It is probable that had Lawrence trusted in his own powers as he did in early days, before he had name and fame to lose, he would have been more successful as a painter. He was fettered latterly by his very fastidiousness and desire of surface-finish, as well as by his endeavor to give the most polished aspect of his sitter. . . .

But if Lawrence cannot be placed in the first rank as a portrait-painter, he has this merit at least: that, immediately succeeding Sir Joshua, he yet adopted a distinct and characteristic style of his own. Others of his contemporaries were content to be mere followers of Reynolds, repeating his arrangements and copying his manner, even in those faulty executive processes for which he, at least, had the excuse that they arose from his continued search after something higher and better than he had yet attained, while their aim was merely to be like him.

Lawrence, on the contrary, after his first start, while the glory of Reynolds filled as it were the atmosphere of art, and the young painter made some slight attempts at imitating him, soon adopted and ever continued to maintain a manner of his own; it had this good influence on the school, that it encouraged more careful drawing, and the study of the head by this means, before commencing painting. It also contributed to restrain awhile the use of bad vehicles and fugitive pigments, and hence also the faulty execution which had arisen from the pranks of Reynolds. . . . We would conclude by saying that while we are obliged to allow that Lawrence ranks below his immediate predecessors of

the English school, it was hardly possible, at his death, to point to a successor likely to stand beside him in the opinion of posterity.

THÉOPHILE GAUTIER

'TEMPLE BAR' 1862

IN order to take pleasure in Lawrence's portraits, it is not necessary to have known the persons whom he represents. They possess a value as specimens of the races, fashions, and characters of an age, and at the same time they reveal the ideal of that age by their finish. Lawrence's originality lies in his having introduced fashion into art; he founded the school of high life—that is to say, the school devoted to the aristocratic representation of the nobility in all their real or conventional elegance. . . .

Lawrence, and this is his glory, was an absolutely modern painter; in him there is no reminiscence of the antique marbles, and no imitation of the great masters of Italy and Flanders. He sought his ideal in the high world, and found it; he admired the queens of fashion, who, when they appeared at the theater or the ball, excited a flattering murmuring, and became the object upon which all glasses were bracketed. He contrived to transfer to the canvas their beauty, their grace, their elegance, and all their fragile splendors. They were not dressed Venuses, but really ladies—peeresses and duchesses—and are not the less lovely on that account. Every one knows how difficult it is to make art and the world agree. A great, fashionable artist! These are words which seem to contradict each other; and yet Lawrence was such a one.—FROM THE FRENCH BY GEORGE AUGUSTUS SALA

JOHN C. VAN DYKE

'OLD ENGLISH MASTERS'

THE infant prodigy, so frequently met with in the annals of English art, crops out once more in Lawrence—the last of the older portrait-painters. As a child he was dandled on the public knee because of his precocity in reciting poetry; at five he was "taking likenesses" for a moneyed consideration; and at twelve he is said to have been the main support of his family. Raphael, with genius at his back, did not come to maturity so quickly, nor did Rubens, triumphant at Antwerp, hold popular applause so long; for Lawrence kept his admiring public to the last, and was something of a marvel both as man and boy. His whole career was brilliant, yet not through intrinsic force; his art was very successful without being great; he was honored and praised down to his grave, and yet he possessed not genius. There are men who achieve popular success without genius. Lawrence was one of them. . . .

A mind that bothers itself largely with conventionalities rarely discloses great originality, and a painter without conviction never plows deep in art. Lawrence seldom got beneath the surface. Portraiture was to him largely a matter of some nobleman wishing a "smart" likeness of himself in pomatumed hair, Osbaldistone tie, colored waistcoat, and Hessian boots; or it meant her ladyship in white, with blue ribbons, short waist, and puffed sleeves, posed as an innocent young thing just out of school. Both of them had clean faces, new clothes, and engaging smiles, which led Campbell the poet to say that Lawrence's sitters "seem to have got into a drawing-room in the mansions of

the blessed, and to be looking at themselves in the mirrors." Everybody had to have an air of tailoring and good breeding about him, as though born to circumstances and position. Sir Thomas was too polite to paint people otherwise than at their best, and what he thought "best" we to-day might translate "prettiest."

For, besides the exactness of costume and pose, he could somehow rub a quality of sentiment into his sitter's faces that showed the inside of their heads was quite as "pretty" as the outside. This appears noticeably in the portraits of children. . . . Gainsborough's children are much more honest, and the children of Reynolds more naïve. The best picture of this type that Lawrence ever painted was that of the two Calmady children, engraved under the name of 'Nature.' In that picture Lawrence not only drew a graceful group, but he really got the children (and himself) "off guard," as it were. . . .

His ladies of quality have necks as long as Parmigiano's Madonnas, and eyes as languishing as Perugino's saints. One of the best of them, the 'Countess Gower and Daughter,' is just a little of this type, for all its clever painting. The turn of the head is sentimental, and the mock-childishness of the child with one shoe off and one still on is just the straw's weight in the balance that makes for affectation. The 'Countess of Derby' (Miss Farren) is an early picture, and has escaped affectation. It has been criticized for the anachronism of the "John" coat and the furs in a summer landscape, but the criticism is hardly worth quoting. Reynolds and Gainsborough painted people in evening costume wandering through classical woodlands, but no one ever found fault with them on that account. Such matters are of no consequence in art. Lawrence was painting a picture, and this time he painted an excellent one. Indeed, one may recall many examples of Lawrence's portraiture, such as the 'Lady Dover,' or the sad-faced 'Mrs. Siddons,' that seem excellent in every respect; and yet, in spite of these, the general statement holds true that he painted the artificial and the pretentious much oftener than the frank and the natural. . . .

The contradictions of Lawrence are bewildering. If judged by his best work, he must be ranked high; if by his general average, then he must be placed below Reynolds, Gainsborough, and perhaps Romney. No one of his times swung to quite such extremes of excellence and mediocrity, success and failure. He had more skill, perhaps, than mental grasp, and could execute better than he could plan. He had no comprehensive, far-reaching mind, but his hand was very cunning and frequently produced portraiture of no mean order. . . .

Indeed Lawrence, technically, was rather a fascinating workman. He was a very good draftsman. His brothers of the craft praised his drawing of eyes and hands, and the portrait of the Cardinal Consalvi, or that of the Duke of Wellington, shows that he knew how to model a face with firmness. His early habit of drawing in crayons was doubtless of service to him, and after he took up oils he still continued to draw the model in crayon, adding the color last of all. Perhaps this method of securing drawing allowed him the greater freedom in his brush-work. Certainly he was the most facile of all the English portrait-painters, running on at times into a superficial and ineffectual glibness and producing textures porcelain-like in their smoothness. . . .

Lawrence started portrait-painting in the manner of Reynolds, whom he greatly admired, and many of his best works were done before he was twenty-five. After he became popular he was hurried. During his life he sent over three hundred and eleven pictures to exhibitions of the Royal Academy, and this represented but a small part of his labors. Naturally, under such stress he grew somewhat careless. His method became a formulated facility and his style stiffened into a manner. Toward the last his cream-whites changed to cold whites, his modeling outgrew its solidity, his textures became velvety, and his handling slippery.

He came at a pretentious period, and had a pretentious monarch to dictate taste; and perhaps the wonder is, or should be, that he did so well. The best period of English portraiture had passed with Reynolds, and Lawrence was the "singer of an empty day," somewhat like Tiepolo after Paolo Veronese. But Tiepolo has, not without reason, many admirers, and Lawrence, too, can claim a following even to the present time. His immediate pupils, like Etty and Harlowe, rather exaggerated his shortcomings, but in more recent times many portrait-painters have taken large hints from Lawrence and paid him the compliment of imitation. Even the Frenchmen, with Carolus Duran in the lead, have not studied his work in vain, and a number of prominent American painters of the present day might be mentioned as gathering inspiration, at least, from the same quarter. Sir Thomas was not without his virtues, but he was so cumbered with inequalities and inconsistencies that any attempt at an appreciation ends in something like contradiction. It may, however, be said in a general way that his conceptions were not lofty nor very original, that his sentiment was sentimentality, his method somewhat flashy, his execution animated, vivacious, and quite worthy of applause. And to every one of these statements an exception may be taken.

The Works of Lawrence

DESCRIPTIONS OF THE PLATES

'PORTRAIT OF MISS FARREN'

PLATE I

LAWRENCE'S portrait of Miss Eliza Farren, the beautiful English actress who afterwards became the Countess of Derby, was painted in 1790, when he was but twenty-one years of age. It is said to have placed him at once in the first rank of portrait-painters and given the impetus to his marvellously successful career.

"As an example of coloring and technique," writes Mr. Timothy Cole, "this portrait ranks among the finest by the artist. Its tone is so pure, deep, and fresh! It owes this peculiar quality in great measure to its spontaneity of handling—its dexterity. The tone of its deep blue sky, which plays so important a feature in the composition, is magnificent—not alone in its warm, soft, and lustrous quality, reminding one of the Venetians, but in its atmos-

pheric feeling, its ærial depth and subtlety of modeling, and its gentle gradation to the horizon as it becomes flushed with orange and rosy hues. This is in perfect harmony with the quietude of the landscape. The trees are painted with fullness and breadth; they are grayish-green in color, warm, liquid, and they soften mysteriously into the sky and the dusky shades that are stealing over the earth. Against the masterful and subdued treatment of the background, its quietness and ærial suppleness, the figure stands out with pleasing and vivacious effect. . . . Notice the variety of its contour, its innumerable subtle blendings and delicate accents, in the outline of the hair particularly. The gray silk cloak bordered with brown fur, the dress, gray also, the brown muff and boa of similar color, and the brown kid gloves, are all astonishing for the ease and skill of their execution. But, above all, nothing could engage the attention more than the way the look of life is caught in the face—the glance, answering so well to the gesture of the whole person.”

The picture is a large one, the figure being life-sized. It is the property of Lord de Grey Wilton, and is at Houghton Hall, near Massingham, England.

‘PORTRAIT OF JOHN JULIUS ANGERSTEIN’

PLATE II

LESS skilful, as a rule, in his portrayal of men than in delineating the more delicate beauty of women—with whom, it has been said, “the blandishments of his pencil were only equaled by those of his tongue”—the artist has nevertheless left some male portraits which show strength as well as simplicity in the treatment. Of these the one here reproduced is an instance. “It is a great achievement,” writes M. Gustave Geffroy. “The calm and refined face, the gentle eyes and features, admirably suggest the serene repose of old age, the tolerant wisdom of the man of the world.”

John Julius Angerstein, merchant, philanthropist, and lover of the Fine Arts, was of Russian extraction. When fifteen he went to England, and by reason of his talents and assiduity became, as time went on, an important figure in the commercial world. He made a princely fortune and gave of his wealth freely and wisely. His valuable collection of pictures, acquired to a great extent with the assistance of Sir Thomas Lawrence, was sold after his death, and, purchased in large part by the English government, formed the nucleus of the present National Gallery.

The portrait of Mr. Angerstein here reproduced is on canvas, and measures three feet high by two feet three inches wide. It was painted for King George IV., and was presented in 1836 by William IV. to the National Gallery, London, where it now hangs.

‘LADY LEICESTER AND HER SON’

PLATE III

THIS portrait of Lady Leicester, holding by the hand her little son, is a fine and characteristic example of Sir Thomas Lawrence’s work. The elaborate composition of the “curtain and column” order is full of such grace and beauty that we freely forgive its artificiality. The colors are rich and brilliant. Lady Leicester wears an Empire gown of creamy white satin which

admirably offsets her dark hair and clear complexion. The boy at her side, eagerly pulling her forward with one hand while in the other he holds a hoop, is dressed in a red blouse and brown trousers. A glowing golden tone colors the landscape opening behind them to the left, and on the right is a massive column and a richly embroidered curtain of golden brown.

The canvas measures seven feet eight inches high by four and a half feet wide. Formerly in the collection of Lord Waterpark, England, it is at present in the Blakeslee Galleries, New York, and is here reproduced through the courtesy of Mr. T. J. Blakeslee.

‘PORTRAIT OF LADY BLESSINGTON’

PLATE IV

OF this portrait it has been said that it is “one of the happiest examples of Sir Thomas Lawrence’s special aptitude for seizing the fleeting attributes of lovely womankind under its most bewitching phase, an art in which this accomplished master must be recognized as supreme.” In this instance no flattery was needed to heighten the charm of his subject. Lady Blessington, then at the zenith of her beauty and success, is described as having large gray-blue eyes, with long dark lashes, abundant brown hair, fresh complexion, exquisitely shaped head, graceful figure, and hands so beautiful that they served as models for a sculptor. Added to these attractions, her voice was low, soft, and musical, having in it a tender and caressing quality which was well-nigh irresistible.

Her career was a checkered one. Born in Ireland in 1789, she was, while still a schoolgirl, married against her will to an army officer whose cruel treatment of her forced her to return for shelter to her father’s house. At twenty-eight she was left a widow, and soon afterwards became the wife of the first Earl of Blessington, whose wealth and position, aided by her own beauty and fascination, at once constituted her the acknowledged queen of literary, artistic, and social circles in London. Her acquaintance with Lord Byron and other literary men added interest to her life, and especially notorious was her friendship with Count d’Orsay, who became her devoted admirer.

After her husband’s death, in 1829, Lady Blessington, finding her income curtailed, turned for support to literature. She wrote a number of novels, became a contributor to the ‘Daily News,’ and, in 1834, began the publication of the ‘Book of Beauty,’ earning by her efforts a sum equivalent to from ten to fifteen thousand dollars a year. But her expenditure always exceeded her income, and finally, in 1849, no longer able to meet her creditors, she followed Count d’Orsay to Paris, where he too had fled to escape his debts, and there shortly afterwards her sudden death occurred.

Lawrence’s portrait of her, painted when she was about thirty-two, shows her dressed in a gown of white satin, with flowers worn in her low-cut bodice. She is seated in a crimson chair, over one arm of which is thrown a piece of ermine. The background is a deep, dull blue. The canvas measures about three feet high by two feet three inches wide. It is now in the Wallace Collection, Hertford House, London.

'PORTRAIT OF LADY ELIZABETH BELGRAVE'

PLATE V

THIS portrait of Lady Elizabeth Belgrave, afterwards Countess of Grosvenor and Marchioness of Westminster, is called by the painter C. R. Leslie, "the most beautiful of Lawrence's female heads." It was, he tells us, "begun and finished off-hand," and certainly it shows none of that over-elaboration, that search after effect, of which Lawrence was sometimes guilty. The pose is simple, and the same may be said of the costume. The short-waisted muslin gown is cut low in the neck, and beneath the long, diaphanous sleeves the rounded arms are clearly visible. The colors are as unfaded as when the picture first left the painter's easel.

The portrait is owned by the Duke of Sutherland, and is at Stafford House, London.

'COUNTESS GOWER AND HER CHILD'

PLATE VI

THIS famous portrait group, justly held to be one of Lawrence's greatest works, represents the Countess Gower, afterwards Duchess of Sutherland, with her eldest child, Lady Elizabeth Sutherland Gower, who later became Duchess of Argyll. In writing of this painting of his mother and sister, Lord Ronald Gower says: "The Countess Gower was, at the time Sir Thomas Lawrence painted this portrait, in her twenty-first year. It is rightly considered the finest group that he ever achieved, and a great French critic has described it as '*la grâce et la beauté même*.'"

The coloring is exceedingly rich and harmonious, the landscape seen in the distance very effective, and the whole painting of a sumptuous character. Barring a few defects in drawing—notably the child's right arm—and a touch of artificiality in arrangement, the work shows Lawrence at his best. The picture belongs to the Duke of Sutherland and is at Stafford House, London.

'PORTRAIT OF MRS. SIDDONS'

PLATE VII

LAWRENCE painted many portraits of the famous English actress Sarah Kemble Siddons, and although none of these canvases equals in majestic grandeur Sir Joshua Reynolds's celebrated picture of her as 'The Tragic Muse' (see MASTERS IN ART, Vol. I., Part 7, Plate II), he has nevertheless given us in his numerous portrayals of her beauty charming examples of his skill. Of these the portrait here reproduced is one of the best known. It is a work of his early period, when, Cunningham tells us, he used white of a warm creamy tone, such as is here freely employed.

Théophile Gautier is enthusiastic in his praise of this picture. "What firmness of tints," he writes; "what harmony of color; what transparency in the chiaroscuro, and how splendid the reflected shadows which fall on the neck without injuring its whiteness!" Mrs. Siddons wears a white dress with a gray girdle. A loose dark sacque lined with pink is worn over this, and her head, with its mass of curls almost covering her forehead, is wound about with a white kerchief, or "wimple," which, fastened beneath the chin, forms a becoming frame to the oval face.

The canvas measures two and a half feet high by a little over two feet wide. In 1868 it was bequeathed by Mrs. Siddons's daughter, Mrs. Combe, to the National Gallery, London, where it now hangs.

A CHILD WITH A KID'

PLATE VIII

ALTHOUGH not to be ranked with Sir Joshua Reynolds in his single portraits of children, Lawrence has left many examples of his proficiency in this line which prove that the reputation he achieved as a painter of children was well deserved. Among the most attractive of these works is the picture here reproduced of Lady Georgiana Fane, at the age of five, in the dress of a peasant child, and known as 'A Child with a Kid.' The little girl stands in a hilly landscape beside a stream, her bare feet just touching the water. On the bank beside her is a tub full of linen, and on the other side of the picture a kid is seen half immersed in the water, of which it is about to drink.

The canvas is dated 1800. It measures four feet eight inches high by a little over three feet wide, and was bequeathed in 1875 by Lady Georgiana Fane to the National Gallery, London, where it now hangs.

'NATURE'

PLATE IX

THIS well-known portrait, entitled 'Nature,' represents Emily and Laura Calmady, children of Charles B. Calmady, Esq., of Langdon Court, Devon, England. It was painted in 1823 and exhibited at the Royal Academy the following year.

The story has been often told of how Sir Thomas Lawrence, captivated by the beauty of the two children, was so desirous to paint them that he offered to do so for a sum far less than he usually received for such work; of his zeal and enthusiasm as the painting progressed; of his pleasure in his two little models, who were brought daily to his studio to sit for him; of how he would frequently detain them to dinner, on which occasions he would feed them himself, and play with and read to them until they were rested and could again be placed in position before his easel. And the children, we are told, caught his amiable humor, and, without fear or shyness, accepted him as their friend and playmate.

When the work was finished Sir Thomas declared, "This is my best picture. I have no hesitation in saying so—my best picture of the kind, quite—one of the few I should wish hereafter to be known by." Upon seeing the painting, which was sent to Windsor for his inspection, George IV. expressed a wish to possess it, but only with the consent of Mr. and Mrs. Calmady, and they, as it proved, were unwilling to part with it. In 1886 it was sold in London, and is now owned by Mrs. C. P. Huntington, of New York.

'PORTRAIT OF POPE PIUS VII'

PLATE X

IT was in May, 1819, that Lawrence, then in Rome, painted this portrait of Pope Pius VII., which ranks as one of his finest works. The countenance is the same that may be recognized on the canvas of David (see *MASTERS IN ART*, Vol. 7, Part 74, Plate VI), but the fourteen years that had passed since

Pius VII. had sat before the easel of the French painter had dimmed the eyes, softened the expression, and added many a line to the face of the now aged pontiff. None of these marks of advancing years have escaped the notice of the painter, whose brush has here rendered them with touch as delicate as it is sympathetic. And not in the face alone, but in the slight stoop of the shoulders, in the position of the feet in their velvet slippers, above all, in the beautifully modeled hand, are the marks of time apparent. It is of this hand that Sir Walter Scott wrote to Wilkie: "I could have guessed it not only to be the hand of a gentleman and person of high rank, but of a man who had never been employed in war or in the sports by which the better classes generally harden and roughen their hands in youth. It was and could be only the hand of an old priest, which had no ruder employment than bestowing benedictions."

"In Lawrence's portrait of Pius VII.," writes Eugène Delacroix, "we have an instance of that power which he possessed in so high a degree of rendering with striking effect the age, the complexion, the character, of his model. It seems that this painting was made but a short time before the pope's death; illness has already stamped his features with that melancholy and languor which denote that the end is near. Pius VII. is surrounded by the multifold treasures of the Vatican, but his thoughts are far away, and his eyes are dim. We cannot look upon this beautiful painting without a feeling of sadness; here at a glance is revealed the troubled life of this prelate, who, born for peace, was yet cast by chance into the midst of strife and tumult. Nothing can equal the beauty of the hands and of the accessories which set off with infinite art those portions of the work on which the painter has wished to fix the attention."

Lawrence's portrait of Pius VII. shows him arrayed in his pontifical robes, seated in his chair of state. Behind him a heavy curtain is drawn aside, revealing in the distance a glimpse of the sculpture galleries of the Vatican. The colors, of which red is the prevailing hue, are rich and the composition dignified. The picture is now in the Waterloo Gallery at Windsor Castle.

A LIST OF THE PRINCIPAL PAINTINGS BY SIR THOMAS LAWRENCE
IN PUBLIC COLLECTIONS

The greater number of Sir Thomas Lawrence's paintings are in private possession in England. Many are also owned in the United States. The following list includes only such as are now in collections accessible to the public.

ENGLAND. BRISTOL, CORPORATION: Duke of Portland — CAMBRIDGE, FITZWILLIAM MUSEUM: Samuel Woodburn — DULWICH GALLERY: William Linley — HAMPTON COURT, ROYAL COLLECTION: Baron Gentz — LIVERPOOL, CORPORATION: Right Hon. George Canning — LONDON, BRITISH MUSEUM: Sir Joseph Banks — LONDON, NATIONAL GALLERY: Benjamin West; Mrs. Siddons (Plate VII); Princess Lieven; John Julius Angerstein (Plate II); Miss Caroline Fry; Mr. Philip Sansom; A Child with a Kid (Plate VIII) — LONDON, NATIONAL PORTRAIT GALLERY: Lady Callcott; Thomas Campbell; Caroline, Princess of Wales; Earl of Eldon; John Fawcett; George IV.; Sir William Grant; Earl Grey; Warren Hastings; John Kemble as Hamlet; Marquis of Londonderry; Sir James Mackintosh; Viscount Melville; Sir Graham Moore; Sir John Moore; Sir Samuel Romilly; Mrs. Siddons; William Wilberforce — LONDON, ROYAL ACADEMY: Portrait of Lawrence (see page 22); Satan calling his Legions; A Gipsy Girl — LON-

DON, ROYAL COLLEGE OF PHYSICIANS: Matthew Baillie, M.D.; Sir Astley Cooper — LONDON, SIR JOHN SOANE'S MUSEUM: Portrait of Sir John Soane — LONDON, SOUTH KENSINGTON MUSEUM: Queen Caroline; Sir Codrington Edmund Carrington; Lady Carrington — LONDON, ST. BARTHOLOMEW'S HOSPITAL: Dr. John Abernethy — LONDON, WALLACE COLLECTION: Mrs. Siddons; Lady Blessington (Plate IV); George IV. — OXFORD, ALL SOULS' COLLEGE: Viscount Tracy of Rathcoole — OXFORD, CHRIST CHURCH COLLEGE: Lord Auckland — OXFORD, PEMBROKE COLLEGE: Sir Thomas le Breton — OXFORD, UNIVERSITY COLLEGE: Right Hon. William Windham — WINDSOR CASTLE, WATERLOO GALLERY: George IV.; Prince Metternich; Gen. Tchernicheff; Gen. Overoff; Earl Bathurst; Prince Blücher; Cardinal Consalvi; Duke of Wellington; Pope Pius VII. (Plate x); The Hetmann Platoff; Earl of Liverpool; Baron Hardenburg; Count Capo d'Istria; Count Nesselrode; Marquis of Londonderry; Frederick William III., King of Prussia; Francis II., Emperor of Austria; Charles X., King of France; Archduke Charles; Alexander, Emperor of Russia; Donna Maria de Gloria, Queen of Portugal; Sir Thomas Lawrence; Prince George of Cumberland; Sir Jeffry Wyattville; Duke of Cambridge; Duke of York; Prince Schwarzenberg; Right Hon. George Canning; Princess Amelia; Sir Walter Scott; George III.; William IV., Princess Charlotte; Earl of Eldon — FRANCE. CHANTILLY, CONDÉ MUSEUM: Francis II., Emperor of Austria (water-color) — PARIS, LOUVRE: Lord Whitworth; John Julius Angerstein and his Wife — HOLLAND. AMSTERDAM, RYKS MUSEUM: Willem Ferdinand Mogge-Muilman — IRELAND. DUBLIN, NATIONAL GALLERY: Earl of Inchiquin; Right Hon. John Wilson Croker; John Jeffereys, Earl Camden; Earl of Charlemont — ITALY. ROME, LATERAN MUSEUM: George IV. — UNITED STATES. BALTIMORE, WALTERS COLLECTION: Countess of Sutherland; Countess of Wilton — BOSTON, MUSEUM OF FINE ARTS: Lord Lyndhurst; Lady Lyndhurst; John Julius Angerstein (study) — NEW YORK, METROPOLITAN MUSEUM OF ART: Lady Ellenborough (loaned) — NEW YORK, HISTORICAL SOCIETY: Female Head — PHILADELPHIA, ACADEMY OF THE FINE ARTS: Portrait of George Meade (loaned).

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A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
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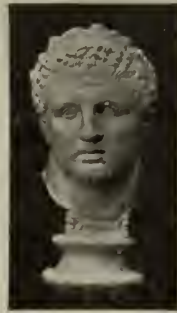
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